

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Concert Band

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Eugene Rittich, conductor

Sunday, December 10, 1989

MacMillan Theatre

2:00 pm

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PROGRAM

Colonel Bogey

Kenneth J. Alford

edited by Frederick Fennell

"Colonel Bogey was composed in 1913 at Fort George and published just in time to be around when the world unfortunately found itself in a very big war. But its inspiration came -- not from the glory of British legions of any age or conflict but rather from a casual incident on a golf course near Fort George where Fred J. Ricketts (Kenneth J. Alford was his pseudonym) was Bandmaster for the 2nd Battalion Argyll and Sutherland Highlanders. Golf had not yet become one of his recreations; but, he was strolling across the course one day, his mind and ear probably lost in a favorite piece of organ music, and he failed to respond to a golfer's shouts of the traditional...'Fore!' With its critical significance lost on him, the impatient player tried to get his attention by resorting to the loud whistling of two clearly distinct tones.

The Bandmaster now not only heard the frustrated golfer, he also had found the basic idea -- a simple idea -- for a march which one day would be heard everywhere. As for the title, it is not too difficult to speculate Mr. Rickett's overhearing one golfer's conversation with another at the Officers' Club: 'I say, how did Colonel Bogey treat *you* today?'

Kenneth J. Alford is how we know him. He was born in London February 21, 1881 and died May 15, 1945. He entered The Bandmaster Class at Kneller Hall at age 23 and by the time he was 25 had become its organist and Assistant Director of Music. The story has it that when he placed last in the list of those who had entered the Hall's march competition in 1907 he chose, thereafter, to write under his soon-to-be famous pen name. The first march that Alford wrote was *The Thin Red Line*, for his first band, that of the Argyll and Sutherland Highlander Regiment, c. 1908. Thereafter, his marches were titled mostly for various branches of the British services. His last post was as Director of Music for the Royal Marines/Plymouth.

Alford's marches are written in a very distinct style that is essentially simple in content, sonorous and rich in harmony, melodically arresting, and compellingly rhythmic in drive; they are obviously conceived in the spirit of traditional dignity -- genuine dignity which surrounds those remarkable units of men, women, and officers that are the British services."

-- Frederick Fennell

Prelude and Fugue in D Minor

Johann Sebastian Bach

transcribed for band by R.L. Moehlmann

"The 'Eight Little Preludes and Fugues' -- if authentic -- are certainly youthful compositions of Bach, from before 1710. However, several experts on Bach doubt the authenticity of the work. Some attribute the pieces to Johann Ludwig Drebs (1713 - 1780) who was one of Bach's favourite pupils between 1726 and 1737. Others ascribe them to Johann Tobias Krebs (1690 - 1762) father of the former, a pupil of Bach's around 1710 himself.

All eight preludes and fugues are of simple construction, clear-cut and fairly easy to play. This seems to evidence that their composer -- whoever it may have been -- intended them for teaching purposes. Albert Schweitzer, an authority on Bach -- who incidentally has no doubt as to Bach being the author -- says that the eight pieces are still valuable for learning the organ to anybody who has acquired a fundamental piano technique."

Metamorphosis

Kenjiro Urata

"*Metamorphosis* can include the meanings of degeneration, modification, and transformation. These ideas may be treated as a kind of optional variation in performance.

The four notes in the two bars at the beginning of this piece are played in turn by the four clarinets, which play in four parts, sometimes in harmony, sometimes taking the melody, sometimes just providing rhythm, sometimes playing all together, with free variation between all these aspects. Further, the four parts of which the whole piece is made up are variations on the theme of the same four notes."

-- K.U.

Fantasia for Euphonium and Band

Gordon Jacob

Angelique Jones, Euphonium

Intermission

An Age of Kings, Suite for Concert Band

Sir Arthur Bliss

"Sir Arthur Bliss has been a leading name in English music throughout this century. His prolific musical versatility has been well demonstrated in all forms of music including an opera, song cycles, symphonies, choral works and chamber music. Born in London, August 2, 1891, the composer was graduated from Rugby and Cambridge, and later received some musical training from Stanford, Vaughan Williams and Holst. *An Age of Kings* is not his first work inspired by Shakespeare. In 1919 he provided incidental music for "As You Like It" for a Stratford-on-Avon production and in 1921 for "The Tempest". The composer travelled to Santa Barbara, California in 1923 intending to settle there but returned to England in less than three years. In 1936 he wrote an original work for concert band entitled *Kenilworth Suite* as a test piece for the National Brass Band Festival at the Crystal Palace.

His interests having turned toward the stage, Bliss composed the music for three ballets, the most notable being 'Checkmate' for the Sadler's Wells Ballet in 1937 and 'Miracle of the Gorbals' in 1944. He has also written music for films including H.G. Wells' 'Things to Come'. Sir Arthur Bliss served as Musical Director of the BBC from 1942 to 1944, and was knighted in 1950. In 1953 he was appointed Master of the Queen's Music succeeding the late Sir Arnold Bax.

An Age of Kings Suite consists of three movements, originally written for the BBC television production, 'An Age of Kings', a bi-weekly presentation of Shakespeare's historical plays. The *Prelude* is a royal fanfare such as might have greeted the mighty kings of Plantagenet England: Richard II, Henry IV, Henry V, Henry VI, Richard III, and Henry VIII. The *Chorale*, scored without percussion, evokes the solemnity of court life and the impact of religious ritual upon its formalities. The *Postlude* begins and ends with a flourish for Brass, but the main theme is splendid and majestic, appropriate to the divine right of kings."

Divertimento for Wind Orchestra, Op. 7

Boris Blacher

Symphony for Band

Vincent Persichetti

"*Symphony #6 (Op. 69)* was commissioned by Washington University and first performed at the MENC in St. Louis on April 16, 1956.

The Adagio opens with a statement of the three-note horn call source motive, followed by a scale-wise theme for low winds, which forms the Allegro's main theme. This brooding introductory Adagio is punctuated throughout by a background of complex figuration in the percussion. The Allegro's two main themes are transformations of the introduction's motives in reverse order.

The second movement begins with a simple statement of "Round Me Falls The Night" from the composer's "Hymns and Responses for the Church Year" and the third movement combines material from the preceeding movements in a six-eight context.

The finale is a free rondo based upon materials from the entire symphony culminating on the initial horn call and a contrapuntal tutti thundering all thematic aspects simultaneously."

Florentiner March

Julius Fucik

edited by Frederick Fennell

In a short, brilliant career during which Julius Fucik (1872 - 1917) served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest, he developed his own wide-ranging style of writing marches, a popular dual profession among bandmasters amidst the on-going nationalism then flourishing in Europe. Thus it is not surprising to find a Hungarian writing an Italian grand march and out-doing many Italians in the process! Marches of every dimension and purpose were *the* popular music of his day. And when it came to dimension, *Florentiner* reached for the ultimate. In America we might call it a concert march, or a symphonic march -- even an operatic march, and all of these might apply according to one's taste....

Frederick Fennell has a rare musical personality that is uniquely American, reflecting in depth both the exemplary achievements of our educational process, and the highest standards in American professional performance. His outstanding recordings have been the model for educators everywhere for two decades; his affectionate regard for young musicians as well as his concern for the serious business of their training is coupled to consummate technical knowledge and a vast professional and educational experience.

Following a long and distinguished career as a conductor at the Eastman School of Music of the University of Rochester, where he founded the Eastman Wind Ensemble, Dr. Fennell served as Associate Music Director of the Minneapolis Symphony Orchestra.

In the fall of 1965 Frederick Fennell became conductor of the University of Miami Symphony Orchestra at Coral Gables.

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TODAY'S CONDUCTOR

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been principal horn of The Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber music artist on the CBC, and with The Toronto Symphony, Stratford Festival, Hart House Orchestra and CBC Symphony. As a teacher and coach, he has been associated with the Faculty of Music since 1962, and with the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

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UNIVERSITY OF TORONTO CONCERT BAND

Flute

Holly Durant
Ramona Hoffman
Lynne Kernohan
Rachael Klassen
Paula Anne Kowalchuk
Christopher Lee
Rhonda Lennie
Chia-Ling Li
Kimberley Schemeit
Aviva Seidelman
Samantha Thompson

Oboe

Sheerene Celaire
Heidi Postl

Clarinet

Lori Kernohan
Bernadette Ko
Samina Malik
Stefan Pisocky
Linda Switt
Andrew Thompson
Mark Vining

Bass Clarinet

Andrew Thompson

Bassoon

Christine Cardinal
Dan Restivo

Alto Saxophone

Robert Carli
Christine Moroz

Tenor Saxophone

Joel Gokool

Baritone Saxophone

Matthew Reid

Horn

Janet Anderson
Jason Galamaga
Susan Robertson
Christopher Whitehead

Trumpet

Colleen Boyes
James Duncan
Dean Goddard
Peter Hamel
Scott Harrison
Lori Moore
Paul Noble-Gresty
Charles Wookey

Trombone

John Balsillie
Matthew Bartha
Blair Dewan
Geoffrey Sangwine
Stephen Yuen

Euphonium

Evelyn Houliston
Ty Watson

Tuba

Antony Anderson
Paul Bird
Nicola Irwin-Childs

Percussion

Anne-Marie Bork
Craig Hunter
Richard Moore
Morris Palter

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1989/90 PRODUCTION STAFF

Carl Morey, Dean
Ron Chandler, Associate Dean (on leave 1989/90)
Stephen Chenette, Acting Associate Dean
Marnie Hare, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Jim Earls & Scott Thom, Technical Assistants, MacMillan Theatre
Joanne Harada, Public Relations Officer
Ronda Rindone-Balrd, Public Relations Assistant

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1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also contains a summary of the results of the various investigations carried out.

2. The second part of the report deals with the results of the various investigations carried out during the year.

The first investigation was carried out by Mr. A. B. C. and Mr. D. E. F. It was a study of the effect of temperature on the rate of reaction between hydrogen peroxide and potassium iodide. The results showed that the rate of reaction increased with increasing temperature.

3. The third part of the report deals with the results of the various investigations carried out during the year.

The second investigation was carried out by Mr. G. H. I. and Mr. J. K. L. It was a study of the effect of concentration on the rate of reaction between hydrogen peroxide and potassium iodide. The results showed that the rate of reaction increased with increasing concentration.

The third investigation was carried out by Mr. M. N. O. and Mr. P. Q. R. It was a study of the effect of catalyst on the rate of reaction between hydrogen peroxide and potassium iodide. The results showed that the rate of reaction increased with increasing concentration of catalyst.